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MY LADY'S HAIR.

WRITTEN FOR THE NEW YORK CLIPPER.

My lady's hair is golden red,
And glints and shadows in it seen
Play "hide and seek" around her head.

Her maid, Marie, who's Paris bred,
Is favored much to brush, I ween,
My lady's hair so golden red.

I'd count my hands rare fortune fed
To wash and brush my lady's hair—
Play "hide and seek" around her head.

At night I waken in my bed
And hear the words my lips between:
"My lady's hair is golden red."

My thoughts, my steps, myself are led
I know not how or where—I mean,
Play "hide and seek" around her head.

And thus my soul, when I am dead
And buried 'neath the living green:
"My lady's hair is golden red,"
Play "hide and seek" around her head.

W. H. G.

"BILL."

WRITTEN FOR THE NEW YORK CLIPPER,
BY RAMSAY MORRIS.

I met a girl on Broadway a few days ago, and something in her face, I do not know exactly what, recalled an item which appeared several years back in one of the New York papers. The item, judged by events in the great metropolis, was not particularly sensational, and I am quite sure that not one who reads this narrative, if I may call it such, will remember it. There were just a few bold lines referring to the suicide of a young actress, who had played a short engagement at a metropolitan theatre. Perhaps at the time playgoers who had seen her recalled her bright face and somewhat rough but attractive manner. They did not, however, guess at the brief romance which had encircled her young life, and which had brought it to a tragic ending. She was buried in a neat little plot outside of the city, and I think that the only ones who recollect her vividly today are a young actor who is well up on the ladder of success, an indifferent actress with an unsavory reputation, and me. As I said before, a glimpse of a young girl's face has brought the whole romance back to me, and it is so touching and pathetic that it may be worth listening to.

About four years ago, my duties as a theatrical manager brought me to a small Western town, a typical "one night stand," and, in the evening, I stood just inside the theatre door, watching the not large audience locate itself. Shortly after the curtain had gone up on the first act, I felt myself jostled by a figure which passed me roughly, and then settled itself in a rear orchestra chair. The circumstance of being jostled did not annoy me in the least, but I must confess that I spent some moments in guessing at the sex of the person who had unwittingly roused me from a brown study. It was not a man, it was not a woman. It was either a boy or a girl—but which? A boy's cap rested on a head covered with short, curly hair, and a boy's nistler, a trifle the worse from rough usage, outlined the trim figure and gave masculinity to a pair of attractively square shoulders. The face I could not see. Finally, I said to an usher, indicating the figure:

"Is that a boy or a girl?"

"Oh," he replied, rather amused, "it's a girl, of course. That's Bill."

"Bill?" I echoed, "who is Bill?"

"Well," he vouchsafed, "she's a case. Just watch her. She'll amuse you to death. The boys around the house think the world of her, and swear by her. She can do as much work as any two of them, and she's a hustler from the word go."

"Is she attached to the theatre in any capacity?" I asked.

"Not exactly," was the answer. "She's an orphan, and lives with an old aunt; but she knocks around with our boys, for all the world like one of them—helps them post bills, hands out programmes and does a hundred other things to help them."

"Rather risky for her," I hazarded.

"Not a bit of it," came the prompt answer.

"There isn't one of us who is not as careful about Bill as he would be about his own sister."

Presently the curtain dropped on the first act, and I strolled into the lobby to try a cigarette. I had rolled it and placed it in my mouth, when a voice started me with:

"Want a match?"

There stood "Bill," in the cap and ulster, for all the world like a boy in everything but the face. She had a soft olive complexion, black eyebrows encircling black eyes, a bewitching tip-tilted nose and a mouth suggestive of a peal of laughter which might break forth at any moment. There had been neither forwardness nor timidity in her tone when addressing me. The words were spoken as carelessly as if uttered by a young fellow who had offered me a light.

"You are very kind," I said.

"Don't mention it," she returned, indifferently. Without more ado she took a match from her ulster pocket, struck it on the heel of her shoe, and held it for me until the cigarette was lighted. Then she flicked it at the head of an usher, pushed her cap back from her forehead, thrust her hands well into her pockets, and remarked:

"Pretty queer house tonight, eh?"

"Bad enough," I answered, studying her with interest and amusement.

"It's a good show, though," were her next words.

"Jinks, how I'd like to play the part of that boy."

"Do you think you could do it," I asked.

"I'd make a big bluff at it," she returned, her

phraseology betraying the effect which boys' society had had on her. "Do you know I felt like choking that girl you've got. She ought to have made the audience cry, and she couldn't do it. She doesn't make them laugh either. Why, she can't act a little bit—and her dancing is vile."

"Do you dance?"

"The boys say so. I can 'wing' fine, anyhow. Say, come around tomorrow morning before you leave town, and we'll do some steps for you on the stage—and, say"—her voice grew a trifle timid here—"tell me honestly if I'm any good, will you?"

I want to go on the stage—and, if you say there's anything in me, I'll go to New York next Spring, and try to catch on."

all came back to me later! I thought of it only a few nights ago, with a strange feeling, at a performance of "Camille," when I heard the orchestra dash through a lively dance movement from "La Fille de Madame Angot," as a sort of horribly grotesque prelude to poor Camille's death.

"Well," the girl whispered to me when her companions were not watching. "How was it?"

"Capital," I answered, enthusiastically.

"Really," she whispered, "do you think I'll do?"

"Do you think anybody'll have me?"

"I am quite sure that you could succeed," I replied, "but at the same time I should advise you to stay where you are."

"Why?" she questioned, innocently.

She had followed his suggestion, and he had kept his promise. As a result they were playing together in a farce comedy. She had the part of a boy, and insisted that I go and see her do it. When she left me I felt that there was something unsaid, which she wanted to say, but had not the courage to unfold. It made me uneasy. Had her heart been touched, I wondered? Was it already being torn to pieces?

I went to see her play the part. She had made a hit. That I saw instantly. There was something unconventional, new, and mischievous in her acting which was simply refreshing to a blaze theatre-goer. Her dancing captured the house. The gallery boys yelled and whistled until they were

"He did love me—once," she muttered, bitterly, flushing painfully.

It had come out at last. Now I understood the troubled look in her eyes. What friends some men are. Six months before and she had been a happy, innocent child. Only six months, and now—branded. My memory went back to that night when she had lit my cigarette, to the gay dance on the stage the next morning, and for one moment there was murder in my heart. Well, the damage had been done. It could not be undone. I could only whisper words of advice, of cheer, of hope.

Ten days later she came to see me again, looking tired and worried. She chatted indifferently for awhile, and, finally, said:

"I have been thinking of something. I am going to give that girl a chance to play my part. Perhaps if I do that he might like me better. I can stay away and say that I am sick. Then she will have to go on in my place."

"That would be absurd," I protested.

"But I can't continue this way," she cried piteously. "It's killing me. I can't sleep at night—I can't eat—I can't do anything but worry."

"Well," I responded, "you are worrying about a worthless man."

"May be I am," was the answer, "but I can't help it."

She jumped up, laughed hysterically and said, with an attempt at lightness:

"You ought to turn me out for coming here and making a fool of myself. Never mind, I won't do it any more. After this you shan't hear a word of complaint from me."

She gave me her hand, and, as I took it, I said:

"Now you are talking sensibly. Fight this thing down. You are young yet, and you have a successful future before you."

She gazed at me strangely for a moment, then walked over to the window and peered out sadly.

"I wish I could see the boys," she murmured wistfully.

"What boys?" I asked.

"The boys at home," she answered. "Don't you remember how I used to stick bills with them, and how we used to dance on the stage together? I sent them one of the first programmes that my name was in. I wonder if they ever think of me?"

"Of course they think of you, and are proud of you," I returned.

"Oh, I wish I could see them," she repeated, longingly, turning from the window. "Well, good bye."

"Good bye," I responded, lightly. "Don't lose heart, and be a good girl."

The moment I had spoken the last words, I regretted them. Her cheeks reddened hotly, and her eyes looked into mine with frightened suspicion. Then she was gone. It was the last time that I ever saw her alive. The remainder of the story will be made clear only at the judgment seat of Heaven.

"Bill" did not appear at the theatre that night; her rival filled her part, and the following morning she was found dead. The newspapers put it: "Suicide of a Young Actress."

"You can bet they'll have a tough time tearing my heart to pieces." Those were the child's words before she went into the fight. Poor little heart! How easily and ruthlessly they rended it!

TWILIGHT.

Through the black arch of interlacing trees
Burns the red sunset, and a blue mist lies
Cold on the darkening meadows, whence arise
Faint dewy odors as the evening breeze
Sweeps o'er the sombre grasses of the leas,
And in the gloom of leafy branches dies;
Waking to being as the daylight flies
An adumbration of dim memories.
Ah! the enchanted realms that used to be
In the wide reaches of our childhood's sky,
Vague, lonely, far, immeasurably high,
In the mysterious fields of infancy,
Beyond whose ultimate verge we could descry
The brooding shadow of infinity!
—Chambers' Journal. MARY GROOMBRIDGE.

ALICE EVANS.

The subject of our illustration this week is Alice Evans, of "A Hole in the Ground" Co. She was born at Sedalia, Mo., Nov. 3, 1871. When quite young she moved with her parents to St. Louis, in which city she gained her education at the Loretta Convent. Her first stage experience was with the Connel & Hermann Opera Co. during the season of 1886-7, when she sang in the chorus. The season of 1887-8 she played Susan with Barram & Burbridge's "A Night Out" Co. In 1888 she joined Hoyt & Thomas' "A Brass Monkey" Co. for a few weeks, and was then transferred to their "Hole in the Ground" Co., playing the Telegraph Girl. She is with the same troupe this season. She is a hard and consistent worker, and her bright appearance assists her materially in her successes.

IN A DIFFERENT LONGITUDE.

MOSES, THE MISFIT MAN.—You vanta der creases ironed out of dose drowsers? Vy, dot vas all der style on Pitt Avenue!

URSON DOWNES.—May be; but it's a dead give away on Seventh Avenue.—Puck.

THE moral effect of being well dressed was shown in the answer of a child who was asked why she wasn't good like another little girl: "Perhaps I should be if my dress had little pink bows all over it."

A LEWISTON lady is said to be writing a book on "How to manage a husband." She is a splinter, and keeps three cats.



"Well," I answered, sincerely, "I will tell you honestly what I think."

"All right," she replied, boyishly; "give me the straight tip—and, say, don't tell the fellows anything about it. They'd guy the life out of me."

The next morning I had a few leisure hours before train time, and I sauntered around to the theatre. In front of the house I encountered "Bill," holding a bucket of paste for the boy who did the billposting, while the latter, perched on top of a ladder, was artistically arranging a lithograph for a coming attraction.

"Hello," the girl shouted to me, by way of greeting.

"Good morning," I returned.

"Come back on the stage," she said, dropping the bucket of paste. "The boys are all there, and we'll do some steps for you. But look here"—sinking to a sotto voce—"after you've seen me, give me the tip on the quiet. Don't let on to the fellows."

To this day one of the most vivid scenes in memory is the picture of that dim stage, lit only by some rays of light which tried to force their way through grimy window panes, and that oddly fascinating creature, her face ablaze with excitement, doing a negro dance to a lively air which the boys whistled at the same time that they patted a rattling "juba." The girl's eyes twinkled like stars, her cheeks flushed crimson under her olive skin, she laughed and shouted in the most comically quaint way, threw herself about with a freedom which was positively magnetic, then did a walk around, and finally dung herself in a sitting posture on the floor, panting for breath and thoroughly amused with her own performance. How I

"Because," I returned, seriously, "the path of a beginner is filled with trials, and very likely you will have your heart torn to pieces before you make your first success."

She paused for a few moments, her eyes fixed on the floor, as if revolving something in her mind. Then she raised her head, placed her hand on my arm, and whispered:

"Did you really mean it when you said that my dancing was capital?"

"I did, indeed," I replied.

"Well, then," she muttered, decisively, "I'll take the chances, and you can bet they'll have a tough time tearing my heart to pieces."

Poor child. She had plenty of determination, and she had a heart. The latter had never been played upon. Therefore, how could she estimate what the result would be when it had once been touched?

I met her next in New York. It was a sunny Spring afternoon, and she was doing Broadway after a matinee. She was as pretty as a picture, and natively dressed, but, somehow, not so attractive to me as she had been in the cap and ulster. Besides, there was a curiously troubled expression in her eyes. It vanished, though, when she saw me, and she rushed forward with outstretched hands, as if to welcome a dear friend whom she had not seen for years.

Her story, as far as she cared to tell it, was soon in my possession. Shortly after our first meeting she had encountered a young actor in a traveling company which had played in her native town. He had told her to meet him in New York a couple of months later, and had promised to get her a start.

hoarse, and she acknowledged their compliments with smiling face—but the eyes looked troubled—even more so than when I had met her in the street. What could it be? Determined to find out, and to advise her, if advice were necessary, I sent her a note after the performance, inviting her to dine with me the following day at a well known restaurant. Instead of answering my note by post, she came in person to my room early the next morning.

Yes, they had begun to tear her heart, and how she wept when, after some coaxing, I persuaded her to tell me the story. She was passionately in love with the young actor who had procured her the engagement. He had loved her, in his way, at the outset, and now, having wearied of her, had transferred his affections to another member of the company. More than that, he was using his influence to have her ousted, so that his new flame might supplant her. And the latter, with the low nature of a woman of her kind, had begun to make life miserable for the poor girl who stood in her way.

"I wish I was dead!" the child cried, when she had completed her wretched recital.

"Oh, don't wish that," I laughed, trying to make light of the matter.

"But what am I to do?" she sobbed.

"Go on playing," I said. "Your two enemies are not worth thinking about. Suppose you do lose your part; you will get another, and a better one, probably, somewhere else."

"But he won't be there," she sobbed, brokenly.

"Do you love him still?" I asked.

"Yes."

"But he does not love you."

Ashtabula.—Alden Benedict, in "Fable Roman," comes to the Opera House, Sept. 17, "Will o' the Wisp" 23, Nellie McHenry's "Green Room Fun" Company a moderate sized audience 12..... Business at the Harbor Theatre remains good..... Louis Bulger is in town, arranging details for his new play, "A True American." His company will commence rehearsals here 24.

was refused. The screws are in

CLEVELAND OPERA HOUSE.—J. W. Morrissey arrived at his English Opera Co. 16. "Il Trovatore" was opening opera. Hermann's Trans-Atlantic Narelyville comes here next week. A new hit. They are going to the biggest houses of the week, and the best people were turned away. Gus Williams has the bit of his life, and all the "foreigners" cordially received. J. K. Emmet comes 23. **BUCK'S OPERA HOUSE.**—"Said Pasha" came 16. Spider's "The Slave" excellently acted by a company of capable people. The orchestra E. Penley and Helen Bancroft carried off the business. Business was fairly good. "Kavanka" comes 23. **MATHEW'S THEATRE.**—"The Ivy Leaf" is a great attraction at this West End temple of Thespian and it was opened 16. Lizzie Evans brought out "The Key," a play of the authors and "Angel" last night and danced her way far into the hearts of the audience. She drew well. Charles L. Davis in "The Old Stock," came 23. **HARRIS' THEATRE.**—"Passion's Slave" comes 16. Baker did a good business last week. "Chris Lena" succeeded "The Emigrant" 12. "Woman in White" is due 23. The season will open 20. **JOHN PAUL LINDAU'S** comedy, "Der Beiden Leontine," will be presented. **ORRILL & MIDDLETON'S MUSEUM.**—"The Museum remained open all Summer, and did well. In the hall 16: Andrew Hull and Louise Ritzel, harpist in the theatre. Hampton's Chicago Globe Co. introduced the Laertes and the Troy, Glouge and Lucille, and Moore and Vernon. **PEOPLE'S THEATRE.**—Rose Hill's Burlesque Co. reafter the variety ball rolling merrily here 16. After the week will open with a Monday matinee. The Howard Athenaeum Co. 23. **THESE WAR-TORN NIGHTS** have sent amusement seekers trooping to see "Montezuma." The Order of Cincinnati is already preparing for next year's spectacle, which may be presented a month earlier than usual. **RICK TROUS.**—Will Thompson's hard lines continue St. Louis..... There is some talk of turning Rick's Opera House into a church similar to Dr. Rogers' change at Robinson's some years ago..... George Dunlap has arrived to take charge of "The der's Web"..... Will Hochster was in town week..... Ben Stern was in town all last week, entertained a party of Cincinnati at Columbus Sunday. They went up to see "Kavanka's" latest presentation..... The Grand Opera House has secured some of the Montezuma calcium lights for Winter..... Edwin Barbour has a diamond in rough in "A Legal Document." He closed here temporarily, and will continue his season with a newly formed company, reopening at Kansas City in a fortnight..... Emma Abbott has been engaged to give a grand opera stage rumpus here by singing out the long flowing fire escapes of Andy Gillman. Manager Lederer made her shave "the risk-takers" off her turn. The breach prevented her appearance at the Wednesday matinee, but before night was past was restored..... One of four London Gaiety girls..... Frank Smith, a son of W. B. Smith, has joined McKee Rankin's Runaway Wife..... Manager Osgood, of Harris' Louisville house, is in town..... Joe H. Barnes is in advance of the Rose Hill Burlesque Co. Emma Verna's company from France is coming to Chicago last week, and paved the way for a three weeks' sojourn there of "Said Pasha."

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Cleveland.—Emma Abbott commenced a new engagement Sept. 16. Her repertoire includes several operas new to Cleveland. They are: "The Rose Castle," "Romeo and Juliet," and "Crown of Diamonds." The Grand Opera House has had a successful three nights' engagement 14. **LYCEUM THEATRE.**—A. M. Palmer's Co., headed by James Booth and Maurice Barrymore, opened in capital Swift 16 for one week. Kosina Yokes is the captain offering her season. The Lyceum Theatre is in "Sweet Lavender," did a good business last week. **H. R. JACOBS' THEATRE.**—Tony Pastor's Co. came 16 for one week. "Lost in New York" 23. Mme. and Auguste Little in "The Boy Trump" drew large audiences last week. **STAR THEATRE.**—This house will remain closed 23. The Muldoon Specialty Co. comes week 23. Ed. May and Harry C. Brown come 23. **DERRY'S MUSIC.**—Business continues about the same, attractive wonder known as Evalene is the principal attraction this week. **ACADEMY OF MUSIC.**—"The Bad Boy" opened 18 for one week. Sini's New Phantasma did a fair business last week. **FOUR WHISPERS.**—Salvini comes to the Lyceum shortly. Francis Wilson comes to the Opera House soon. Emmanuel P. Cox will remain in the city until his arm becomes better. "The Burglar" comes to the Opera House 23.

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Columbus.—At the Grand Opera House, "Kavanka" was played Sept. 15, for the first time on its stage. The company have been hard at work rehearsing for the past two days. The management confident has had the pleasure of witnessing full dress rehearsal, and it is only fair to the management, Messrs. Miller Bros., to state that they have a spectacular piece. There is not a "chestnut" in it. The music was written especially for it and all the tricks are new. The cast: Electra and Alida Bellocchi; Silvio, Ricca; Zappalino, Bellio, Wm. Rughe; Zamo, Jennie Millard; Laura, Luella Dewey; Malo, Susie Mae; Imilia, Laura Lopez; Damiano, Ruby Moore; Fario, Josie Foster; Tony Hild, William C. Conner; Mrs. G. D. Neville, Jads; Jad Yohn John Mixter; Kat Landi, Louise Shaw; at Borah, Wm. Siegrist; Zap Long, Elmer Krumboltz; Reginald, Alice Warren; Columbing, Olga Unwever; Antaulonia, Wm. Reuter; Wm. Reuter, Mrs. G. D. Neville and Alida Batcheler, Nellie Sextent, Edith Macklin, and Edith Cassara, dancers. Executive staff: Miller Bros., sales manager; Christain Jensen, scenic artist; Geo. Deleville, stage manager; Sidney Horner, musical director; T. Goodyear, stage machinist; H. Godbold, stage hand; Wm. Reuter, electrician; Mrs. G. D. Neville, costumeur; W. F. Webster, master electrician; J. J. Jones, advance agent. (The plot appeared in THE CUPID for a week.)

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MONTROPOLITAN OPERA HOUSE.—"A Legal Wreck" opened for a week. **World's Music.**—Hermann's Trans-Atlantic Narelyville 16-17. Carlo Leo, Honnadora Foote and sister, (art word walker) and Ashbury Benn.

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Stebenville.—At the City Opera House, "Hilary" is the opening attraction Sept. 16. Estelle Clayton comes 18. Al. G. Field's Minstrels 28. **STANDARD.**—Elie Elliser opens this house 19. STANLEY'S 8. Max and Ethel Atkinson's Jollies 23. "The Wisp" 27 and the Haverly-Cleaveland Minstrels 30. **LONDON.**—Opening 16: Cuponti, Young and St. Clair, Francis Coffman, the Rice Sisters and Hal Tracey. Business is big. **D. K. JONES** and C. H. Farwell, in advance of Estelle Clayton, will drop their Broadway manager of "Hilary," were in the city last week.

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Akron.—The Academy of Music, which was closed recently by Ohio's building inspector, is again open. Nearly all the improvements required by the inspector for the safety of the public have been made, and the building is now undergoing a general painting. The house opened 11 with Francis Coffman's "Hilary," which completely packed the house. Many people were turned away. The advance sale was large. Coming: Al. G. Field's Minstrels 17, the Prescott-McLean Co., 20, and R. L. Downing Oct. 1. **New Philadelphia.**—At the Opera House, "Hilary" came Sept. 10 to a packed house. Coming: Al. G. Field's Minstrels 20. **Mainfield.**—Memorial Opera House is almost completed. F. H. Cobb, the lessee, now acting manager of the Post Office, has secured the lease. The booking. H. B. Hoyle, the proprietor of the Hotel Sheraton, this city, where all theatre companies stop, is the business manager. G. Longford, better known as "Black," formerly stage manager of the Hall, is now stage manager at the new Opera House. Capt. A. Thornton's orchestra has been engaged for the season. Arrivals: Hall, Aidan Benedict; good audience for Fabio Romani Sept. 13 Booked: "Kindergarten" H. Hart Day Day "Emmett" 20, Gilbert & Dickson's "Said Pasha" 25. **Springfield.**—Elie Elliser in "The Governess" at the Grand, Sept. 13, was the only dramatic attraction of the week. A small audience greeted her. "McCarthy" and "The Shape" 19. At Black's the "Lovers" (Hill) Comedy co. 19. Estelle Clayton 23. J. R. Folk (booked) to Springfield (Word of Elks) Oct. 10. **Canton.**—At Schaeffer's Opera House, "The Last Days of Pompeii" came to a crowded house. Coming: Al. G. Field's Minstrels 20.

of the company and for three years its treasurer, has, after a brief separation, rejoined them as treasurer, and so begins his sixth year with them.

DEATHS IN THE PROFESSION.

[For Additional Deaths See Another Page.]

DAVID DEMAREST LLOYD, a well known and successful dramatic author, and an editorial writer on *The New York Tribune*, died after an illness of Sept. 4, in King's Woods, Weehawken, N. J. His death was one of peculiar sadness. Five years ago his health began to fail. His medical adviser counseled him to take short walks. Being an enthusiast over outdoor rambles, he rather overstepped the bounds of prudence, and exhausted himself on many occasions. This was the case on the afternoon of his death. Finding much to charm and delight him, he rambled on and on until stricken down by angina pectoris, consequent upon disease of the heart. Two divinity students who were walking through the woods saw him fall, and summoned a physician, who arrived only a few moments before the stricken man passed away. The County Physician viewed the body, and pronounced the cause of death heart disease. David Demarest Lloyd had just completed the thirty-eighth year of a life of earnest and steadfast effort, rewarded by acknowledged success. He was born in this city, Sept. 1, 1851, his parents being the Rev. Aaron Lloyd and Maria C. Lloyd. He received his early education in the City Grammar School No. 35, when Dr. Thomas Hunter, now president of the Normal College, was its principal. At that early age a genial disposition combined with conscientious studiousness made him a favorite. His reputation for scholarship, however, was made in the City of New York, from which he graduated in 1870. In his struggles for a position in the world he started as a reporter on *The Tribune*. In 1871, he went to Washington as private secretary to Chief Justice Salmon P. Chase, and occupied that position until the death of the Chief Justice. A handsome, graceful man, with a dignity far beyond his years, and fluent in conversation, he formed an acquaintance that was one of his most valuable possessions in after years. He returned to his newspaper work, and served as Washington correspondent on the *Tribune*, finally returning to this city to fill an editorial position, the duties of which he performed almost continuously until his death, his only protracted absence being in 1884, when he went to Europe to make extensive walking trips in Great Britain and on the Continent. It was as a playwright that he first became known to the public. His first effort in that direction was made during his residence in Washington. For several years he had been carefully deliberating as to his powers for dramatic authorship, and while conscious of his shortcomings, was convinced that he could overcome them by unremitting effort. Proficiency and self confidence came as the result. His first drama was rewritten and recast many times, and its ultimate success was as great a triumph for his persevering will as for his dramatic ability. John T. Raymond's "For Congress" produced in 1882, and profitably carried throughout the East, South and West, remained until that comedian died one of his most popular pieces. It dealt with familiar political elements and the attitudes of a wire pulling politician in a Congressional election. It was nowhere more keenly appreciated than in Washington. Mr. Lloyd's second play was also written for Mr. Raymond. "The Woman Hater" was produced in the West in 1885. When Mr. Raymond died Roland Reed took the piece and produced it with success. Its author thought it a much more perfect piece of work than his first effort. Another play, his third, was "The Dominant Daughter." The scene of which was laid in New York during the Revolution. It was produced at Wallack's Theatre in March, 1887. During the summer past he had labored ardently upon a play for W. H. Crane, which he soon was to produce. "The Senator" he believed would be the achievement of his career as a dramatist. Mr. Lloyd married, in the Spring of 1875, Alice Chase Walbridge, a daughter of the Rev. Dr. Walbridge of Brooklyn, and a niece of Chief Justice Chase. One child was lost early in his married life—a terrible grief to the father—but two survive, a son, a boy of eleven and a girl of nine. Mr. Lloyd was a member of the Union League, Authors' and Players' Club. The funeral was held afternoon of Sept. 8, from his home, No. 135 West Seventy-ninth street. The services were conducted by the Rev. Henry O. Kiddle, of Emanuel Baptist Church, Brooklyn. Many of the dead journalist's friends were present, including a delegation from the class of 1870 of the College of the City of New York, from which Mr. Lloyd was graduated. The rail-bearers were William H. Clark, Frederick L. Underhill, Alcott Williams, L. M. Lide, and others. The casket was borne by Isaac M. Ford, Harry Lyman and William H. McElroy. The class of 1870 of the College of the City of New York was represented by Michael H. Cardoso, Nathan Clark Jr., Samuel M. Jackson, Alton Lee Smith, Charles A. Kline, John H. Montgomery and Charles B. Jessup. The burial was in Woodlawn cemetery.

WALTER L. DEXTER, a well known actor of Washington, D. C., died morning of Sept. 10, of inflammation of the brain, superinduced by excessive study. He was a native of Washington, thirty-six years of age, and received his education for the stage in the amateur dramatic associations of that city. His first professional engagement was with John T. Ford, in 1876. His forte was heroic parts, and his greatest success was achieved in "The Roman Rye." He was for a time leading man with Jefferys Lewis. Mr. Dexter was interested in sports, and was for a time temporarily manager of the Washington Baseball Club. He leaves a wife and mother.

IRA PAINE'S death is referred to elsewhere.

CHARLES HEYWOOD—A despatch received at the Actors' Fund office, Sept. 10, conveyed the intelligence that Charles Heywood, at one time well known as a specialty performer, had died at San Francisco, Cal., of fatty degeneration of the heart. His last engagement in this city was during the time that the "Old London Street" on Broadway was on exhibition. He was the town crier in the exhibition, and used to sing a comic dirge. Ben A. Baker telegraphed on word that the funeral would pay the expenses of the funeral. Mr. Heywood was an Englishman.

JACOB HAZEN ROSS, who died in this city, Sept. 8, of apoplexy, at 383 Bowery, was born at Northampton, Mass., in April, 1828. During the last years of his life he was a music publisher, at 383 Bowery, and arranged many compositions, for which others took most of the credit. He commenced business in the Bowery in 1875, and previous to that year, was engaged in the same business at Philadelphia, Pa., until the time of his death, he was the oldest minstrel and national traveling. In 1847, he was the musical director of the following troupes: Ethiopian Serenaders, Cotton & Murphy's, Carver's, Der Bieds, Charles White's, Ramon & Newcomb's, Birch, Backus, Wambold & Bennett's, San Francisco, and other noted companies. He was the composer of hundreds of ballads, marches, etc. Notable among these were "The Elphinstone," "Shoo, Fly!" and "The Duquesne Grays." He leaves a wife and a son, having married in 1867. He was a member of the Cecilian Benefit Society of Philadelphia, and of the Musical Union, Philadelphia, and of the M. M. P. U. of this city. His widow will receive financial benefits from these societies. His remains were sent to England, Mass., for interment.

GEORGE FREEMAN, in George Freeman's death, at the age of eighty-five, Boston loses a musician who for fifty-two years had been one of its citizens. He was proficient on the harp, flute, piccolo, cornet and horn. He was often to be seen in the orchestra at the old Tremont and National Theatres, and in balls. On Saturday evening, May 8, 1882, the old Boston, on Federal Street, was opened for the last time, for a performance by the Aurora Drama Club of "Speed the Plough." Mr. Freeman was in the orchestra. He died at his home, 102, South Boston, Mass., about three weeks ago, leaving six daughters, and the wife with whom he had lived sixty years.

CHAS. MANSELL, of minstrel fame, formerly connected with Duprez & Benedict, and later with other organizations, died at his home, at Banor, Me., Aug. 12, aged thirty-three years and seven months. He leaves a widow, but no children.

HERB ALBERT FRICKEL, prestidigitator, etc., died suddenly, Aug. 26, at Scarborough, Eng. He was married, but had lived apart from his wife. A daughter survives him.

ALMA, the gymnast, formerly of Lulu and Alia, died Aug. 21, at Lambeth, London, Eng., aged thirty-five. His right name was Albert Hopkins.

MRS. FUSZ, a distinguished singing teacher, died in London, Eng., about Aug. 22. Born in Italy in 1838, she studied under her maiden name of Giannina Tosi at the Conservatory, Milan. She made her first appearance on any stage at the King's Theatre, in the Haymarket (now Her Majesty's), in March, 1857, as Agia, in Rossini's "The

tro "Eremita." She afterwards, during 1857, sang the parts of Zoraida, in Rossini's "Zoraida." Pippo, in the same composer's "La Gazza Ladra." Queen Mary, in Cocca's "Maria Stuarda Regina di Scotia," and the title character in Mendelssohn's "Didon." In the course of the same season Miss Tosi married Sig. Fuzzi, the famous horn player, through whose instrumentality the happy pair went to England. On her marriage, Fuzzi quit the stage, and became a teacher of singing. SYLVAIN MANGRANT, recently deceased, was formerly leader of the orchestra at the Theatre Historique, the Gaite and the Palais Royal, Paris. He composed a large number of popular airs. For twenty-seven years he acted as musical director at the Theatre Michel, St. Petersburg, Russia. THOMAS BERTHELING, a maker of fiddles, so adept that his work was highly prized in all parts of the country, died suddenly in this city, of apoplexy, at the age of many sixty-eight years, and came to this country in 1858. After a few years spent in Boston he came to this city. He was one of the members of the Aschenbroedel Verein, and of the original Liedertafel orchestra. M. VASLIN, for nearly half a century principal violinist at the Paris, Fr. Opera, and one of the teachers at the Conservatory, died recently at Paris, aged over ninety-five.

SOME NEW PLAYS.

Plot and Cast of "Count Claudio" from Our Detroit Correspondent.

R. L. Downing gave "Count Claudio" its initial presentation at the Detroit, Mich., Opera House, Sept. 2. It is the work of Mr. Downing, the plot and incidents being suggested by Marie Cosell's novel, "The Vendetta." The plot runs thus: Count Claudio falls a victim to a Naples plague. He is buried in a vault of the Ravenna family. A day is spent in the vain search for the body. The Count breaks forth to find himself a prisoner in a cave, with the only companionship the bones of his ancestors. He is at the point of despair when a notoriety brigand, fleeing from authority, forces open the door and falls returned by a bullet from a bullet, from which he soon dies. Before he passes away, however, he gives the Count the key to the vault, and tells him the meaning of the bones. The Count, who has been out of his prison, and with whitened hair, caused by the awful night passed with skeletons, makes his way to his villa to greet his handsome wife. He discovers her making love to her lover, and learns of her infidelity and unfaithfulness to him, and actually joyous over his death. The Count assumes a disguise, swears vengeance, and on the next morning, on the pretext of the affections of his faithful wife, kills Guido in a duel and marries the traitorous Countess under an assumed name. The eye of the Count is on his wife, and he goes to the tomb whence he had escaped. Here follows a most intensely tragic and moves the audience with startling emotions. The Count, who has been out of his prison, and with whitened hair, caused by the awful night passed with skeletons, makes his way to his villa to greet his handsome wife. He discovers her making love to her lover, and learns of her infidelity and unfaithfulness to him, and actually joyous over his death. 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Will accept a few good amateur voices for chorus. Parties having wardrobe to dispose of reasonably, please write. Would be pleased to hear from managers having a company already formed.

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FIRST VIOLINIST (to lead orchestra), to double on anything, clarinet on alto or tenor; **first class B-flat CORNET**; **TROMBONE**, **BARITONE** and **VIOLA**, **TUBA** and **DOUBLE BASS**, **DOUBLE DRUMMER**. Must be first class musicians and soloists. Wire immediately, Owensboro, Ky., week Sept. 16.

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Now we have heard from good authority, from people who have played with them at Minneapolis and St. Paul Museums. Now we wish them not to play our sketch, but to do their own, "THE GERMAN PROFESSOR."

ERMA.

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WANTED AT ONCE, FOR FAIR

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This new and elegant place of amusement, now in course of construction, having a seating capacity of 1,000, stage 25x40, will be opened to the public about Dec. 2 and run the year around. It will be the ONLY THEATRE in a city of a standing population of 15,000, with a visiting population of from 5,000 to 15,000 monthly.

WANTED,

An Experienced Stage Manager,

Who can take part in sketches and DO SPECIALTIES. Also an ORCHESTRA (steady engagement) consisting of LEADER and 5 pieces, who can DO HALL IN BRASS and are well up in the business; also first class Male and Female Specialty Artists, viz.: Sketch and Musical Teams, Black and White Face Song and Dances, Serio Comic, Acrobats and all people who are capable and who have business worthy of lady and gentlemen audiences. People must be good dressers. Kickers, lusers and incompetent people not wanted. LOW SALARIES, LONG ENGAGEMENTS, SURE MONEY. State VERY LOWEST SALARY, BIZ and REFERENCE in FIRST LETTER. NO R. R. FARES ADVANCED. Don't enclose stamps; consider silence a polite negative.

BARNEY MULLALLY, write.

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The Latest and the Best Song and Chorus,
"ONLY A BABY'S SMILE,"
35 CENTS. NOW READY.
"THE OLD SPINNING WHEEL," 35 cents; "THE DOL-
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AND WENT WITH HIM. What?

MEAD AND DELLA WERTZ,
ALL AROUND CIRCUS PEOPLE.
Be pleased to hear from reliable managers going south.
Permanent address, 68 W. EXCHANGE ST., AKRON, O.
N. B.—Have only been idle two weeks in the last five
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WANTED, TO COMPLETE CO.
A few more refined specialties, also pianist. Salary paid
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WRITE. Address ALF. J. DEAN, Orillia, Ont.
Proprietor DEAN'S "PRESENTATION PARTY."
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S. F. Cody and Wife at Liberty to join a Good
COMPANY. Mr. Cody's specialty is fancy pistol shoot-
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Wanted, full Dramatic Company. Gentlemen must
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ORRIN BROS.

Will commence Nov. 8. First party will leave New York Oct. 30. **THOSE EN-
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MORE WANTED.
THE BEST TALENT AT ALL TIMES. ARRANGEMENTS SAME AS ALWAYS.
Considered a polite negative. Thoroughbred performers only wanted.
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AMERICA'S PREMIER CHANGE ARTISTS,

In their new and sensational sketch, "THE MANAGER'S PUPIL," introducing their
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You ask me for a candid opinion concerning your specialty. All I can say is that in all my stage experience I have never witnessed a more novel and magnificently costumed act upon the vaudeville stage. The act belongs to the school of opera bouffe, and the modernized burlesques, and any company securing your services will have not only a desirable acquisition, but a decided novelty.

Your act is fine. Costumes unequalled. Stage presence wonderful. Miss Marion is a most charming soubrette. JULIUS VOGLER, Leader of Orchestra, Miner's Eighth Avenue Theatre.

You have a good act. Costumes magnificent. I pre-
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You have the best dressed specialty on the variety
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Managers of first class combinations wishing to engage us can address any of the
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IDA SIDDON'S
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PHENOMENAL BUSINESS
THIS SEASON.
MELVILLE COMPANY.

WANTED—First Class Leading Man; also
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Write or wire
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P. B. O. ELKS

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HARRY S. CRUMMEY, Secretary.

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WANTED QUICK.
Telegraph Fall River, Mass., Sept.
20; Attleboro, 21.

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CIRCUS AGENT WANTED
WHO KNOWS THE SOUTH: MUST BE A HUSTLER
AND NOT AFRAID OF PASTE. TELEGRAPH ANN ARBOR,
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WANTED,
For PECK & HOEY'S Monster "UNCLE TOM" Co.

ALL KINDS TOM PEOPLE. WOMAN WITH CHILD TO
DOUBLE ELIZA AND OPHELIA, CHILD FOR EVA.
Must be small and a No. 1. Address at once.
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Wanted at Once, by Waite's Comedy
CO. Leading Juvenile Man, Juvenile Woman, Man for
General Business, Flute and Piccolo to double Bass
Drum, Second Violin to double Alto, and good Band
Leader. No fare advanced. Lost \$150 this season by
advancing money.
Address, Hudson, N. Y., week Sept. 16, Schenectady, N. Y.,
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MUSICAL MOKE. Must do two turns and play brass.
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MADAME RINEHART, Directress.
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BLACK HUSSAR OPERATIC MINSTRELS,

Good general Black Face Comedians, Vocalists, good, strong Teams, and people that can Double in Brass preferred. Also good Band and Orchestra. None but recognized and First Class Performers wanted. Address all communications to **JOHN SLENSBY, Manager, or NED WEST, Associate Manager, Milwaukee Wis.**

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WANTED. Strong attractions for opening week. Orchestra of Six to double in brass; Stage Carpenter and a Property Man; Black Face Comedian that can do Specialty; Straight Man to act as Stage Manager, capable of putting on farces; Lady for sketches that can sing and do specialty; must be young, good looking, and a good dresser. Address all communications to **HARRY WILLIAMS, Manager, 32 Warren Street, Room 43, New York City.**

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 The Press and Public unanimous in pronouncing this the Grandest Minstrel Organization ever seen. Time all filled. Wanted—A First Class Bass and Tuba Player. **F. C. CANNON, as per route.**
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VIRGIE RISBEE.

At the Lyceum Theatre, Chicago, Ill., Sept. 9. Manager Grenier, very much pleased, and highly endorses the act. George Castle saw the act by invitation, and thinks it is "much different than rest." Engaged after the first performance for "GILLET'S WORLD OF WHEELS AND SCHOFIELD'S FLASHES."

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Engaged with H. S. TAYLOR'S STAR COMEDY CO., "A STUFFED DOG," for the season. Tremendous success at the Hollis Street Theatre, Boston, last week.

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NO author has held the public for 30 years, making such stupendous hits with each successive song. This song (Marguerite, price 60 cents) has made two fortunes for its author, among which are:
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A Chorus Bass Singer
 WITH VERY
Strong Voice.

To play small, straight parts; one that can play a brass instrument in band. Wire at once, stating very lowest salary for season of thirty weeks. Management pays expenses.
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 Who can do good Black Face Turn. Wire everything as per route.
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"SENATOR SPREAD EAGLE."
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MR. M. E. RICE, of RICE & HOPENSTEIN'S DRAMATIC COMPANY, has disposed of his interests in said Company, and, as he has failed to turn over all contracts, I hereby cancel all contracts made by said M. E. RICE for the above Co. (Signed) **W. E. HOPENSTEIN.**

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CONSOLIDATED CIRCUS,
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 The Neatest Equipped and Best Wagon Show on Earth

Will close its present most successful season about October 25, 1889, at MONTPELIER, INDIANA, where they will build, during the Winter, an entire new outfit of WAGONS, CAGES, DECKS, Etc. Murray & Co. are now making a new Round Top Tent, with two 50ft. middle pieces, for Circus Department. Will also use Round Top, with 36ft. middle piece, for Menagerie. The Show will carry about 100 head of Horses and Ponies. Wagons and all paraphernalia will be brand new. The ring performances will be new and novel, something far different from the ordinary circus. All privileges will be owned and controlled by the management. Artists with strong novelties can address, after Oct. 25.

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 P. S.—Will buy good ANIMALS of all KINDS.

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POPULAR THEATRE WORLD'S MUSEUM,
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 Washington Street, Boston.
 Bowers, below Grand Street, N. Y. Performers can have two weeks, one in Boston, one in New York.
 Seating capacity, 1,800. Prices, 10 to 100 cts.
 Continuous Stage Performances. First Class People are Wanted. My only authorized agents for both houses are **HERMAN & LIMAN, 28 East Fourth Street, New York.**
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F. DONATH Proprietor
 Newly painted, refurnished, with all the modern improvements. Seating capacity, 800. Population of 10,000, in the largest jewelry town in the world. Have open time for First Class Companies coming East. Would like to play varieties. For further particulars address **GEO. E. HACKETT, Manager, North Attleboro, Mass.**

THE GREATEST NOVELTY OF THE AGE.
CHARLES H. HOEY,
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 Is still in the business with an act surpassing anything ever done before in his line and differing from all other Club Acts. Sails for England Sept. 28. Opens Oct. 14 at the Alhambra, London. Engaged for the season at London. Kind regards, Topack and Steel. Address all correspondence to **MACDERMOTT & HOLMES, London.**

"Our Sunny Southern Home."
WANTED,
 Aged Negro Impersonator (like Uncle Tom), who sings, bass or baritone; Leading Lady, young, who can sing a good ballad; good Leading Man and good Juvenile Man, good Tenor Singer, who can play a part; good Soprano Singer, who can play a part; also good Male Alto, Tenor and Bass Singers for Male Quartet. Fair salary and season engagement. Prefer two people to play brass. Call or address at once. **GUR FRANKLIN, 19 Great Jones St., New York.**
 Managers of Opera House, New York, New Jersey, Pennsylvania, Connecticut, etc., send open time.

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 Stage artists address **MILLIKEN & CORTISS, 1162 Broadway, New York City.**

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BILLY THE STANFORDS JENNIE
 COMEDIAN AND DANCER.
 A BIG HIT AT BUCKINGHAM THEATRE, Louisville, last week. First class Managers wanting a useful team in their company address NEWARK, Ohio, week Sept. 16; PEOPLE'S THEATRE, Columbus, O., 23. Regard to everybody.

THE GREAT THEATRE LIGHT.
 FRANK'S PATENT REFLECTORS give the MOST POWERFUL, the SOFT-EST, CHEAPEST and the BEST Light known for Theatres, Stores, Show Windows, Parlors, Banks, Offices, Picture Galleries, Churches, Depots, etc. New and elegant designs. Send size of room. Get circular and estimate. A liberal discount to theatres and the trade. **I. P. FRANK, 601 Pearl Street, N. Y.**

DIAMOND and HART
 WERE AT THE GRAND MUSEUM, N. Y., SEPT. 9.
 SEPT. 16, DORIS' MUSEUM, N. Y.

Letter from MISS DANIELS, Teacher of the Banjo and Guitar and Vocal Culture.

No. 206 West 23d St., N. Y. City.
June 3, 1889.

DEAR MR. STEWART: As the clown says in the circus, "Here we are again." I ought to head this article with the remark, "What I know about STEWART'S BANJOS," but was afraid some one would imagine I was writing an advertisement, which I am not, but I am writing a genuine letter, voluntarily, to the quiet little man who has done so much to elevate the tone of our National instrument, the Banjo, and make it worthy of a place among the representative instruments of each nation; for Italy has the Guitar, Ireland the Harp, Germany the Zither, Scotland the Bag Pipes, Switzerland the Flute or Pipes, and China the Tom Tom, and so on through the catalogue of instruments. We have the Banjo, and a Flag with 42 stars. The Banjo is quite as much improved in the last ten years as the flag has been, and in this Centennial year we ought to return thanks for being so fortunate as to possess a STEWART, whose first name ought to be PROGRESS, for it is to him we owe so much improvement in the instrument of our Nation. I purchased a STEWART brand in London some six years ago. That instrument stood the test of foggy England, misty Scotland, and the bogs of Ireland, and, lastly, it stood the severe test of four trips across that big pond (12,000 miles), the Atlantic Ocean, and hundreds of miles through "God's Country," and it never failed to secure triple encores for the player wherever it was played. I always like to speak well of the bridge that carries me over, and for this reason I mention this old friend here. My new Universal Favorite, which I have now purchased, will, I hope, follow in the steps of my first STEWART, and, if I am a live and active member of this Universe six years from today, I shall report to "the quiet little man" in Philadelphia how much of a "Favorite" the "Universal" has become, as I expect to play it in Old England, Bonnie Scotland and Merry Ireland before many months. The improvements made in the STEWART BANJOS in six years are many, and you deserve great credit for your faithful STEWARDSHIP of the instrument. I am quite sure all well thinking people will agree with me in this. This letter may be long, but it is much too short to express all I think might be said in your favor for your excellent work, and good results of that work, in your Banjos. With my best wishes, I am, faithfully,

CARRIE DANIELS.

P.S.—So many Banjos are addicted to *warping* after such damp experiences as England compels one to endure in her fogs, that I feel bound to say what I have said herein about the condition my STEWART was in after all the hard usage. Warp might be scratched out of the Dictionary for all the use it has in reports of STEWART BANJOS.

This is what O. R. BABBITT, of Seattle, W. T., writes under date of June 1:

Enclosed you will find 50 cts., for which please send me *The Journal* another year. (To commence with the June number.) Will send you some new subscribers soon. I noticed the slip notifying me of the last paper for the year.



I have taken *The Journal* for the past four or five years. I like it now better than I ever did. It is the same as meat and drink to a Banjo player. When my name is struck off your subscription book you can count on me as dead; so long as I can get such good value for my money, I know how to appreciate it. In all my dealings with you I have never had cause to complain, prompt and honest in filling orders, often giving me something more than I paid for.

The following interesting letter comes from FRANK I. WILSON, Atchison, Kan.:

I received the new STEWART ORCHESTRA BANJO about a week ago. I have not got the head drawn down where it ought to be yet, but the tone is "splendid." It is by far the best Banjo that I ever owned. It only strengthens my opinion that you are the "King" of Banjo Makers. I only hope that the time will be short when I shall be the happy owner of one of your exceptionally fine Banjos. Do not forget me when you have such on hand. I am glad to hear that Mr. Hall is getting well. The Banjo world has a great exponent in Mr. Hall. He is the best player that I ever heard. When he was here last, he, with the rest of Gorman's Minstrels, stopped at the Windsor Hotel. I having heard that he was with them, determined to see him, and also see and hear a Banjeaurine. Well, I, thinking he was like most all Banjo players that I had heard in the West—indulged in a little stimulant—went to a place where they keep such things, and purchased a half pint of the best brandy that I could get, also some cigars, went up to the hotel, and found Mr. Hall in his room. After introducing myself offered him a drink, at the same time telling him the quality of the liquor. My astonishment was very great, I tell you, when he refused both the liquor and the cigars, which, by the way, cost 15 cts. a piece. Mr. Hall stated very firmly that he did not indulge in either. After a little while we went down to the Opera House, where Mr. Hall unlocked his trunk and took out his Banjeaurine, which, by the way, was a STEWART and was a beautiful instrument, and played in such a way that it caused me to send to MR. STEWART for a Banjeaurine soon after. Mr. Hall states (and I believe him) that STEWART makes the best Banjo of the present age. I did not intend to write such a long letter, but I could not help putting in a good word or two for Mr. Hall. The enclosed 50 cts. is for a year's subscription to *The Journal*, to commence with No. 53, August and September, 1889. I have read *The Journal* for the last four years, and I think it is perfection in Banjo literature, and would not be without it if I could help myself.

PROF. S. A. KENNEDY, Banjoist and Ventriloquist, writes: I am a little late, but I am here all the same. I received my ORCHESTRA BANJO all right at Memphis, Tenn. I have used it now about seven weeks, and all I have to say is, it knocks them all out, not merely because I say so, but every one that sees and hears it, says so. I would not sell mine back to you for twice the amount I paid you for it. I got my money's worth, that is all I want.

WILLIAM ADAMS, Kansas City, writes:

Banjo and Tambourine arrived all O. K. I am very well pleased with the instruments. I have nothing more to say at present, but will write again when I get my Banjo tightened up in good trim, and, sir, I wish to say that your Banjos should be advertised here, in this city.

S. S. HALLIDAY, Cairo, Ill., writes:

THE AMERICAN PRINCESS BANJO I ordered by telegraph has arrived, and is in every respect more than you claim for it. Its tone and general appearance are simply "immense."

LYMAN B. RICE, Banjo Teacher, of Trenton, N. J., writes:

I write to inform you that the Banjeaurine I purchased is a "Daisy," also the 10in. PRINCESS; they are the best toned instruments I ever saw, without any exception. I enclose my card, and you may judge the estimation I place on your goods. You know I have been a regular subscriber for *The Journal* since the Summer of 1884, and it is worth its weight in gold. I would not take \$25.00 for my file of *Journals* (and have every one since May, 1884) if I thought I could not replace the same. I was severely injured by the above Company in 1887, and have been under treatment ever since, but am gradually gaining ground, and will soon be O. K. again.

A GENERAL knowledge of the Banjo is absolutely necessary to every player and would-be player. There is but one—only one—book published that gives a general knowledge of the Banjo. That book is "THE BANJO," by STEWART, price 50 cts. and \$1.00 per copy. No Banjo player or student can afford to be without this book. "Ring, ring the Banjo."

AL. SCHILLING, Cheyenne, Wyo., gets off the following:

THE ORCHESTRA BANJO you sent me is first class in every respect, and my friends also admit that it is the best instrument in town, for finish, workmanship and tone. When I say I am in love with it, I am expressing it very weak. The Banjo and strings arrived safely, and also the books you sent me, (American Banjo School), which are the best books I ever saw. When my friends want anything in your line I will refer them to you.

WALLACE M. GOLDIE, Musical Artist and Comedian, writes as follows concerning a Stewart Banjo, recently purchased.

I received the Banjo in Allentown, Pa., all O. K., and I must say it is one of the best I ever had the pleasure of playing upon, and I feel it my duty to write you this short letter and thank you for making me such a fine toned instrument. It is made just as I ordered it, and suits me to perfection. The tone is loud and brilliant, and it is certainly the easiest fingered Banjo I ever saw, and I am well pleased all around with it, and will speak of it to my friends, in and out of the profession, as the Champion of the World, and advertise it in every way I can. For I think you are deserving of all the credit I have given you for the Banjo, and I sincerely hope you may realize some satisfaction from the good word I will always speak of your Banjos.

We are in receipt of a very large number of letters of like purport to the following, which comes from E. M. S. GOULD, of Belbend, Luz. Co., Pa.

The \$45 UNIVERSAL FAVORITE I purchased of you last February has turned out to be one of the best Banjos I ever had for the price. It is simply immense. The keys you favored me with, that are on it, work to perfection, and the workmanship of it makes it a gem. Please find enclosed \$1.50 for one year's subscription to *Journal* and strings, assorted. "THE BANJO" is just the book for Banjoists.

Popular Banjo Music.

Every Banjo player, who plays his Banjo with the piano, should have the following selections of STEWART'S compositions: Waltz, "The Waylender;" "The Dawning Light;" Waltz, Phantasmagoria Waltz, "Cream of Roses;" Schottische, "La Belle;" Schottische, Carnival of Venice. Grand Inauguration March, Irene Lorraine Schottische, and the Poet's Dream Waltz.

MISS CLARA M. FRINK, Auburn, N. Y., writes:

I am in receipt of last *Journal*. I was amused at the fantastical production of Bolsover Gibbs (Phantom Reel). I could not get along without your *Journal*. I had a new scholar without a book of instruction, and *The Journal* came

in just at the right place. There was a lesson planned for me, then my difficulty vanished.

A Music Dealer writes:

There seems to be a demand for STEWART'S BANJOS that we cannot supply with any other.

We should say so. Music dealers are beginning generally to find out that there is no use "kicking against the bricks." The people want good instruments.

F. M. ATWOOD, Louisville, Ky., writes:

Enclosed you will find a postal note for which please send me *The Journal* for another year. It is a great thing for the Banjo player to have, and I would not be without it, and only wish it came every month, instead of every other. Both the Banjos that I bought of you are as good as ever, and I think they always will be.

G. H. EVERETT, Leesburg, Fla., writes:

Thanks for *The Journal*; it is an excellent publication. I have used one of your \$20 Banjos for two years, and have never seen a Banjo to equal it.

D. B. WILSON, City Hall, Quebec, writes:

I beg to acknowledge the receipt of February number of your valuable *Journal*, and cannot but remark the true business like manner with which your establishment is run. From what I hear, your *Journal* is becoming more and more popular every issue, and I must say the present number is a "dandy." Too much praise could not be given you for your untiring and unceasing efforts to gain a place for the Banjo which it justly merits, and trust that the success that has heretofore attended you will continue.

W. P. CUMMINGS, Monmouth, Ill., writes:

The little Banjo arrived all right, and, after tightening the head, its tone surprised me. In fact, it lacks nothing when it comes to tone.

JOHN J. DRISCOLL, Boston, Mass., writes:

Your very neat book, "THE BANJO," came duly to hand. Many thanks for the same. I find, upon reading it through carefully, that it is a very valuable work on the Banjo. I consider it one of the best publications that I have ever seen. I still use my STEWART CHAMPION BANJO, and am pleased to say that the more I play upon the instrument, the more satisfaction it renders.

WM. LIEB, Jersey City, writes:

Have received the recent copies of your *Journal*, also the premium. When I subscribed for *The Journal* I did not anticipate a music store in return. I must have your book, "THE BANJO," which is so highly spoken of. Enclosed please find 50 cts. for same.

W. H. SMITH, Eau Claire, Wis., writes:

Enclosed find 50 cts. in stamps, for which you may send me your *Journal* for another year. I like it very much, and would not be without it, if it cost three times as much.

There is no Banjo like the STEWART.

This is proven by the popularity of the STEWART instruments over all the country. S. S. STEWART'S Banjo Manufactory comprises two entire four story buildings, Nos. 221 and 223 Church Street, Philadelphia, Pa. Call and see the fine Banjos.

ED. F. SETTLE, Des Moines, Ia., writes:

The Banjo you made for me is a beauty, and everything I could wish. The tone is, if possible, superior to the finish, and that is elegant, but it was the tone I wanted, and I got it. The people here did not think such a tone could be produced upon a Banjo, and, when they heard mine, they were greatly surprised; and if I know of any wishing to get a good Banjo, I will cheerfully refer to you, and do what I can to induce them to purchase from you.

S. S. STEWART publishes the choicest Banjo music in the country, as well as books of instruction.

SEND FOR CATALOGUE.

There are more STEWART BANJOS in use among professionals than any other kind or make.

Enlighten yourself about Banjos by reading STEWART'S pamphlets and *Journal*.

Send Five Cents in Stamps and Receive Illustrated Price List of

STEWART BANJOS, BOOK OF INFORMATION

AND A SPECIMEN COPY OF

STEWART'S BANJO AND GUITAR JOURNAL,

FULL OF NEWS AND NEW MUSIC.

SEND FOR STEWART'S PRINTING
AND COMPARE IT WITH ALL OTHERS.

STEWART does not ask you to purchase one of his Banjos, as his Factory is being run to its fullest capacity to fill orders; but if you would like to examine some of the Finest Banjo Printing in the Country, and see some Choice Banjo Music, now is your opportunity.

Address **S. S. STEWART,**

BANJO MANUFACTURER,

Nos. 221 and 223 Church Street, PHILADELPHIA, PA.